

Color on Canvas

*An Educational Exhibit
consisting of
Original Paintings
supplementary to the*
“Ways of Seeing”
Exhibition

Worcester
Art Museum

COLOR ON CANVAS



THIS is the first of a series of exhibitions prepared by the Educational Department of the Museum as a supplement to the *Ways of Seeing* exhibition. (For description of *Ways of Seeing*, turn to last section of this sheet.)

Color on Canvas is an interpretive exhibition consisting of two main sections: 1. a group of paintings from the Museum's collections; and 2. a series of charts illustrating the three-dimensional character of color.

The exhibit aims to show how artists in the past used color, and how the scientific experiments in color and light of the nineteenth and twentieth centuries gave impetus to a more serious study of color and influenced the work of modern artists to such an extent that color took on a vastly more subtle significance.

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS

SCIENCE CHARTS



THE THREE-FOLD NATURE OF COLOR

PHYSICAL

1. Color is light
2. Objects absorb and reflect light
3. Color mixtures
4. Pigment versus light mixtures

PHYSIOLOGICAL

5. Color vision—the eye
6. Evolution of the color sense

PSYCHOLOGICAL

7. Color is sensation
8. Environment affects the appearance of colors

PAINTINGS



COLOR IDENTIFIES OBJECTS: SURFACE COLOR

1. ELEANOR OF PORTUGAL
JAN S. VAN HEMESSEN,
FLEMISH, 1500/4–1566

Surface colors are colors which are taken to be invariable and which help us to know our environment. They are the colors we ordinarily associate with objects; i.e., red apple, green grass.

COLOR INTERPRETS NATURE: ATMOSPHERIC COLOR

2. ITALIAN LANDSCAPE

JAN BOTH, DUTCH, 1610-1652

3. ST. TROPEZ (LES EUCALYPTUS)

PIERRE BONNARD, FRENCH, 1867-

Atmospheric or film color is the color of the empty space between ourselves and objects. It does not represent any fixed quality of color, but affects the appearance of objects in space.

COLOR CREATES FORM: STRUCTURAL COLOR

4. LANDSCAPE

PAUL CEZANNE, FRENCH, 1839-1906

Structural color represents the power of color to create an illusion of solidity.

COLOR USED AS DECORATION

5. THE GOLDFISH BOWL

HENRI MATISSE, FRENCH, 1869-

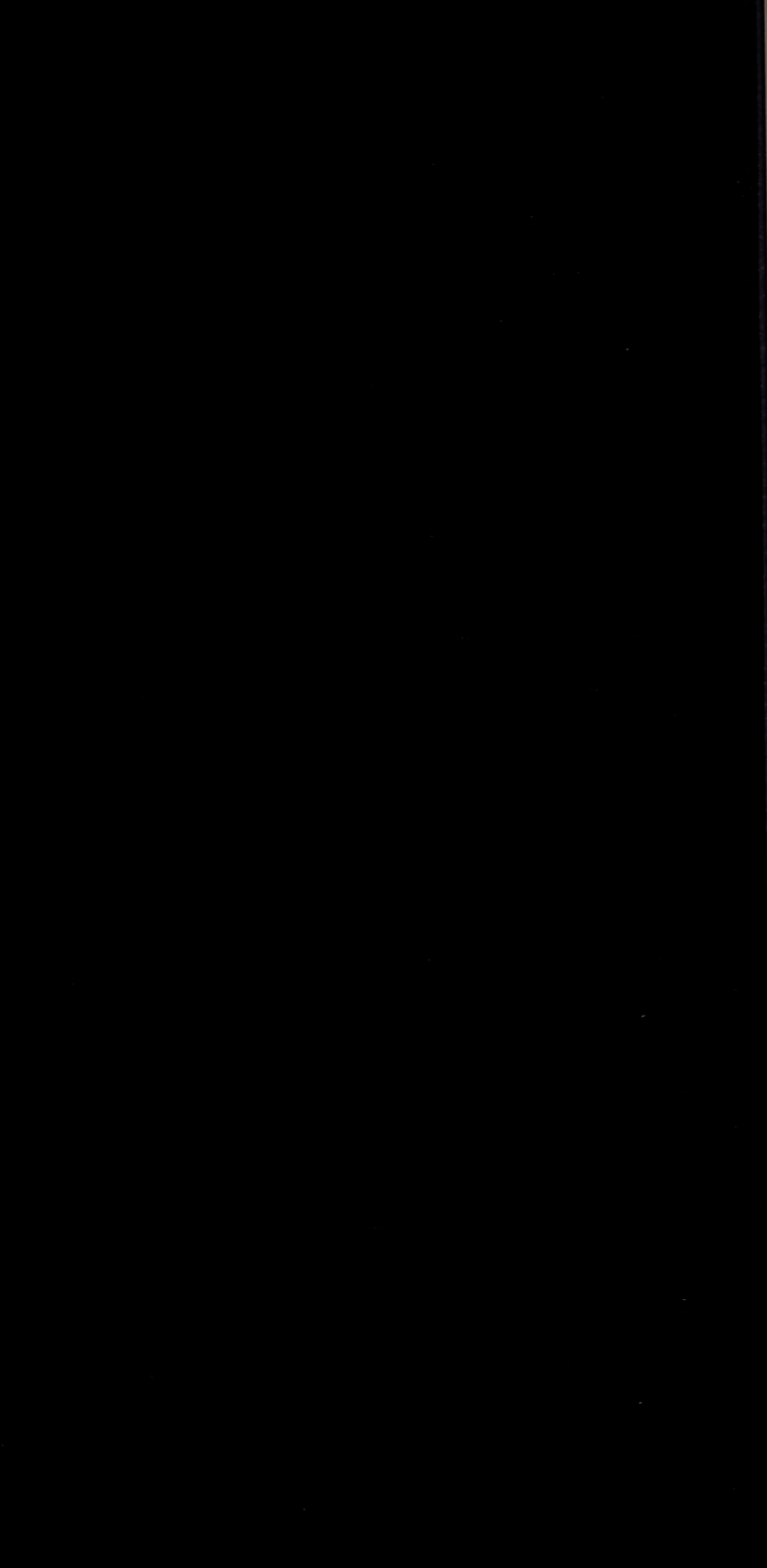
Decorative color is color used for color's sake in order to create certain visual sensations.

COLOR EXPRESSES MOOD: PSYCHOLOGICAL COLOR

6. LA FEMME ACCROUPIE

PAUL GAUGUIN, FRENCH, 1848-1903

Psychological color implies the use of color to express human moods and emotions.



“WAYS OF SEEING”

Ways of Seeing, an experiment in visual education, was designed by Lee Simonson, and made possible through a grant by the Carnegie Corporation of New York.

This exhibition demonstrates for the layman the elements common to all visual arts—line, form and color. This is done through a series of dioramas and reproductions which are explained by means of modulated loud speakers, in place of the customary written labels. In method of presentation, *Ways of Seeing* follows the technique employed in the Futurama and General Motors Exhibition at the New York World's Fair.

There are three main divisions. The first demonstrates how an artist can express himself with line alone; the second section shows the various ways in which an artist makes use of tone, contrasts of light and shade defining form; the third section deals with color and its effect on the pictorial rendering of form and space.

Color on Canvas follows the concluding section of *Ways of Seeing*.

WAYS OF SEEING is open to the Public daily at half hour intervals from 2.00-4.30 p.m. and at other times by appointment.

